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AMERICAN ART NEWS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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ACADEMY'S OBJECT LESSON.

As we anticipated in our first review of the Winter Academy last week, the "object lesson" which the jury decided to give the public by the hanging only on one line, with adequate spacing, of pictures in the Vanderbilt Gallery, as to how an exhibition should and would appear if New York possessed adequate galleries for exhibitions—and which necessitated the return of all but 270 pictures sent in, many more having been accepted by the jury—has not been relished by many artists. These object to an "object lesson" at their expense, and we have been deluged with letters requesting us to obtain from the Academy, and publish, the list of pictures which passed the jury and were perforce returned for lack of space to hang them.

Were New York London or Paris, there would have been no difficulty in securing and publishing this list or

even in organizing an outside display of the returned, but not rejected, pictures. But the American artist is still a shy, and often a provincial, bird. He dreads the possible public belief that if he showed a canvas which had not been hung, that it had been in some way rejected, and so the Academy officers, while personally willing to furnish and allow us to publish the list of the accepted but returned Academy pictures, feel obliged, in deference to the wishes of certain artists of sensitive make-up, to decline our request.

Perhaps some day this sensitiveness will be overcome, and we will be enabled, not only to know what good pictures were not hung for want of space, but even perhaps to see them hung elsewhere than in the Fine Arts Galleries. Is it perhaps possible that such an exhibition might some season be more attractive, as a whole, than that of the pictures actually hung, and so might gratify both artists like our correspondent "Pan," and also the public?

THOSE TERRIBLE TYPES.

The woes of the Editor in these days of Linotype machines are not fully appreciated by the public. Since the introduction of these labor and time-saving devices, which have their limitations, and which compel the resetting of an entire line of type to put in or take out even a comma, the typographical mistakes in all publications have increased fourfold, even with the most careful proof-reading.

It was the Linotype machine which, resetting a line to insert a comma, in our last week's issue, made us say that the well-known art firm of Kleinberger & Co., of Paris and New York, had secured in past years many important canvases "from" the Louvre and other European galleries. As everyone knows, the Louvre and other great galleries do not sell their treasures, but as everyone also knows, they secure many of the said treasures from just such houses as Kleinberger & Co. The substitution of the word "from" for the word "for" made us appear both ignorant and ridiculous, and we apologize to Messrs. Kleinberger & Co. and to our readers. As for that Linotype machine—it will not be a Merry Christmas in a certain printing-house.

NEW JOKER IN ART TARIFF.

The Museums have discovered, it is said, a new joker in the new art tariff. It appears that in the clause admitting free for Museums, etchings, lithographs, etc., the words photographs and photo-gravures were omitted, and duty is being charged upon these.

This omission can be rectified by a wider interpretation of the clause in the art tariff, but this the appraisers do not appear willing or desirous of giving.

G. Moretti, a sculptor, is now established in the old Hiram Powers studio in Florence, and is working on several subjects which he expects to exhibit shortly.

OBITUARY.

Hermann Kaulbach.

Hermann Kaulbach, the German artist, died in Munich on Oct. 19. He was born in Munich on July 26, 1846, a son of Wilhelm von Kaulbach, also a painter in his day. Kaulbach entered the University of Munich, where he studied under Professor Piloty, and became a Royal Professor of art in 1889. Among his best works are "The Children's Confession," "Mozart's Last Days," "Lucretia Dances Before Pope Alexandria VI," "The Coronation of St. Elizabeth," "From Life of a Court Fool," "The Falcons," "The End of the Song," "Between Two Worlds," and "A Sword Will Pierce Your Heart."

Kaulbach was particularly known through his paintings of children. He won a medal at the Chicago World's Fair, the Vienna World's Fair, in 1873, and a gold medal from the city of Berlin in 1886. At the International Art Exhibit in Munich, in 1901, he received a gold medal for his painting "Orphan Hearts." He was a member of the Academy of Plastic Arts.

Patrick Francis Sheedy.

Patrick Francis Sheedy, whose chief claim to fame in the art world was the recovery some years ago of the stolen canvas of the Duchess of Devonshire by Gainsborough, now in the London house of Mr. J. Pierpont Morgan, died in New York on Sunday last. For the past three winters he had conducted an art store in West Thirty-fourth Street.

Sheedy was better known as a professional gambler than an art dealer or collector. He was born in Ireland in 1850, and was taken by his parents to Hartford, Conn., when seven years old.

Sheedy used to like to tell how he had been instrumental in restoring the stolen Gainsborough which was taken from its frame in the showrooms of Agnew & Sons, in Bond Street, London, in 1876. A reward of \$25,000 was offered for it.

"My connection with the stolen Gainsborough was a case of bread cast upon the waters," Sheedy used to say. "I knew Adam Worth, the greatest criminal of the last century. I had met him in a gambling house in Chicago. I had dropped \$11,000 and was flat broke. Although he was an utter stranger to me, he pushed \$2,000 across the table to me, disappearing.

"I told the story afterward to William Pinkerton. 'That is Adam Worth,' Mr. Pinkerton said to me. 'He is the man who, I suspected, stole the famous Gainsborough painting from Agnew & Sons. If you ever meet him again, speak to him about it, and he will probably confess.'

"Some time after, when I was running a gambling house in Constantinople, an Oriental boy came to me with a message, 'Condin's, Chicago, \$2,000.' I realized that the man who had loaned me the \$2,000 in the gambling house in Chicago wanted his money back.

"I learned that Worth was in prison. By the use of a little money I got him out. We went to Smyrna together in the same stateroom. I asked him if he was Adam Worth, and he said he was. Finally he told me where I could find the Gainsborough. Through the Pinkertons I restored it to its owners. I had a hard time returning it, for the Agnews were suspicious. First I offered to return it if I could exhibit it for a short time in London. Next I offered to return it without reward for the privilege of making steel engravings from it.

"That satisfied the owners. The Gainsborough had been resting for years in a storage warehouse in Boston.

C. M. Agnew came to this country and got it, with my assistance, twenty-five years after it had disappeared. Worth, by the way, had not stolen it for reward. He had wanted the great art dealers to go bail for some of his gang, who were in prison. Their liberation on a technicality had made his plan useless and had left the Gainsborough on his hands for a quarter of a century. Before leaving this country he told me that at his death he was going to send me a genuine Murillo that had been stolen from a monastery in Mexico. country he told me that at his death he was going to send me a genuine Murillo that had been stolen from a monastery in Mexico.

"I thought nothing of that last statement of Worth's until he died in 1902. Four months after his death a stranger came to me at the Sturtevant House, where I was living, and handed me a bulky package. He said Worth had left it to me. When I opened it I found a valuable painting, but did not know whether it was by Murillo. I needed money badly at the time, and sold it to John Condon for a song.

I got a tip that a Correggio was in the possession of Raisuli, the Moorish bandit. I learned of it through a bright young fellow who had made a mistake and was hard up.

"I advised him to go to Morocco to escape the extradition laws. Near Morocco he made the acquaintance of Rais Uli. I spent a couple of months near Tangier, Rais Uli then being Governor of the provinces outside of the city. Finally I persuaded him to part with the picture, and took it to Spain, taking it to the Prado Museum, at Madrid, where I made certain it was the real Correggio."

Academy's "Object Lesson."

Editor American Art News,

Dear Sir:

In your article on the present Academy Exhibition, in your last issue, you say:

"To emphasize the crying need for larger exhibition galleries in New York, the Academy officials decided to give the public an object lesson this season as to how pictures should and could be hung, were such galleries available, and so in the one large gallery—the Vanderbilt—they have hung only on one line with balancing canvases in the corners on the upper line, and with adequate spacing.

And in order to do this they have reduced the number of pictures exhibited from 358 last, to 270 this year.

Obviously the moral is that if the public will enable the Academy to have larger quarters, the number of pictures will not be increased; but the number now admitted will be hung in one line and well-spaced.

It is probable that, of the artists worthy of being represented, only a fraction can be found room for—that is, after accommodating the academicians and associates. It is well known that many pictures are accepted by the juries and (of necessity) rejected by the hanging committees.

The singular thing about this rather naive "object lesson" is that those who have given it believe that "the public" are anxious that the academicians should do still better by themselves than they are doing now.

Many harsh—many unjust—things were said of the academy during the recent Central Park Armory site for new galleries discussion. There was strong evidence that many people look upon it as a selfish close corporation, existing solely for its own benefit, and a hindrance rather than a help to art progress. Until this injurious impression is removed the Academy can hope for little outside help.

PAN.

New York, Dec. 16, 1909.